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FRANK A. MUNSEY.

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TUESDAY, OCTOBER 16, 1906.

### Not Afraid to Work.

The board of directors of the Business Men's Association had a meeting yesterday at which they heard reports from their representatives on the Greater Washington train. They were told that the news of the Capital's commercial awakening had not only reached our Southern markets, but had been favorably received; that the merchants of Southern cities were more than willing to buy from Washington wholesalers and jobbers; that it was their preference to buy here if they could; and that the work which now waited for Washington to do was to advertise its ability to supply their trade. Further, the directors seriously discussed methods of making the proposed 400,000 club an effective organization to raise funds for this work.

Disregarding the methods proposed—which it is not necessary to discuss now—other boards of directors of similar bodies will do mightily well to note the spirit of this meeting. The manifest purpose behind it was to hustle, to do something with a will, to get out and work, to turn possibilities into realizations. There was no unanimous disapproval of things because they were new. The directors seemed to realize, as business men are bound to realize, that if Greater Washington is to be anything more than a dream it must be by other means than the old ones which have kept us paying tribute to other cities ever since John Adams moved into the White House.

### The Silver Record.

Silver made a record price yesterday. The purchase for the United States Mint's subsidiary coinage was at 70.13 cents per ounce. This is the highest price it has commanded since the Sherman silver purchase act passed and failed to accomplish anything permanent toward the restoration of the white metal.

Silver and gold, though their ancient partnership of parity has been dissolved, are working hard in a new alliance which is devoted to demonstrating the correctness of the quantitative theory of money. Likewise, if it were needed, they are doing something for the demonstration of the law of supply and demand.

Silver's price in the world market, measured in terms of gold, has increased 50 per cent since November, 1902. In that month it got down to 47 cents; now it is above 70, and likely to continue rising. Gold has proved the inaccuracy of every prediction made about it. In 1906 anybody would have said that if the whole world adopted it as the standard, its price would immensely rise. Likewise, anybody would have said that if the last remaining silver or bimetallic countries should drop silver, its price would shrink. Yet the reverse has happened. While all the world was tumbling over itself to get fairly on the gold basis, gold was falling in value. Just when the nations had withdrawn their support from silver—it began to rise.

There is nothing marvelous about it. With an augmented demand for gold better methods of mining and reducing were devised, and its production increased at unheard of rate. Silver, on the other hand, ceased to interest capital or prospectors. Its production fell off, and the price began to rise. Then the increasing demand for it as a subsidiary coin restored a large and certain demand; and it has been mounting upward in price even faster than it traveled down the toboggan but a few years ago.

The future is hard to guess. Predictions of today might be as far wrong as were those of 1896. Renewed activity in silver producing will naturally result from its increase in value. The world's supply of silver has hardly been more than scratched in all the centuries of its use for money—and that use is older than the monetary circulation of gold. With assurance of good profits, there will be new activity in silver mining and the price may very reasonably fall as that of gold has fallen.

### EXCEPTION PROVES THE RULE.

"I don't, as a rule," said Uncle Josh, "believe in signs, but when I see a miller's name at the bottom of a big check I allow make an exception 'my rule 's jinks!"

## THE CIRCLE OF SOCIETY

### Miss Aspinnal Becomes Bride At a Novel Cavalry Wedding

Joined in Matrimony to Lieut. George Blanchard Comly, With Father as Officiating Clergyman.

### GREEN PREVAILING COLOR

Couple Leaves Washington for a Northern Tour Immediately After Reception.

The marriage of Miss Eleanor Nicholson Kirkley to Major H. Robb took place at 1 o'clock this afternoon at the home of the bride's parents, Mr. and Mrs. Joseph W. Kirkley, at 949 P street northwest. The entire lower floor was tastefully decorated with roses and in the dining room the prevailing color of green was carried out with American Beauty roses and potted palms. The ceremony was performed by the Rev. George W. King, pastor of the Episcopal Church in Dupont Circle, by the father of the bride, who was the founder and first rector of this church, and the benevolence of whose family's existence of the church is largely due.

The church was simply decorated with white flowers and tall palms, the flowers arranged in bunches in the vases and marking the aisle for the relatives. The ushers were Lieut. R. F. Jackson, Tenth Cavalry, of Fort Robinson, Neb.; Lieut. Philip Sheridan, Fifth Cavalry; Lieut. J. H. Pools, Engineer, Corps; Lieut. Edward Canfield, Jr., Artillery Corps; Lieut. H. W. Torney, Artillery Corps; and Lieut. W. H. Carpenter, Artillery Corps.

The bridegroom was attended by his brother, Mr. George Kirkley, of Boston, as best man. The bride entered the church with her brother, who gave her in marriage. Her gown was a superb one of white tulle, which was completely covered with rare old rose point, an heirloom of the Aspinnal family, which had been worn by her grandmother, Aspinnal, at her own wedding. The exquisite veil was draped from the neck to the hem of her gown, making a princely and delicate screen.

The bride's only attendant, Miss Muriel Goebel, of Brooklyn, wore pink chiffon, with an exquisite Paris hat of pink crepe lisse with a wreath of pink roses, and a beautiful bird of paradise, making a striking effect of color. She carried pink chrysanthemums, matching her gown.

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Rev. E. Holmes Lamar will perform the ceremony, and the bridegroom will be unattended. A reception will follow the ceremony.

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The breakfast room below was specially arranged for the table of the bride and bride party and was decorated with the customary color, some white draperies enhancing the effect of the yellow. The table was horseshoe shape, and the effect of the yellow was carried out to the effect of the yellow. There being no bridesmaids to officiate the number of ushers, a few of the bride's most intimate girl friends were asked to sit with them. Late this afternoon Lieutenant Comly and his bride left for a wedding tour, the destination to be West Point, where they will live for the coming year. The bride's going-away gown was of blue cloth, made extremely plain, with a hat to match.

Many From Out of Town.

Among the many out-of-town guests were the following: Mrs. Clifford Comly, mother of the bride; Mrs. Maxfield, of Indianapolis; Mrs. A. C. Kingsland, and Mrs. John W. Minum, of New York; sisters of Mrs. Aspinnal; Miss Shaw and Mrs. Leroy, of New York; Miss Reed, of Plainfield, N. J.; Mr. and Mrs. William Thomas, of Ridge, N. Y.; Mr. and Mrs. Louis Aspinwall, and Master Henry; Garard Julia Aspinwall, of Pittsburgh; Garard Comly, of Boston; Mrs. Raymond and Miss Emily Garard, of Clarkburg, W. Va.; Mrs. Van Heusen, of Richmond, Va.; Mr. Blackford, of Parkersburg, W. Va.

The Rev. Mr. and Mrs. Aspinwall entertained the party of out-of-town guests, and a few intimate friends at a small and informal tea yesterday afternoon.

A Single Attendant.

The bride's only attendant, Miss Muriel Goebel, of Brooklyn, wore pink chiffon, with an exquisite Paris hat of pink crepe lisse with a wreath of pink roses, and a beautiful bird of paradise, making a striking effect of color. She carried pink chrysanthemums, matching her gown.

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## The Puccini "Madam Butterfly"

### Proves a Notable Musical Triumph

First English Performance of Tragic Japanese Opera an Overwhelming Success.

"Madam Butterfly" made her American debut at the Columbia last night, so did Elsa Szamozsy, Harriet Behne, and several others whom Mr. Savage has imported for his American production of Giacomo Puccini's latest operatic success. Also half a dozen favorites of past seasons, tried friends and true, returned for their annual visit. And, one and all, they received the warmest possible welcome. For Washington, as much as it is to be seen, turned out in force in honor of its first experience of an absolute "first American production" of a grand opera.

The house was crowded to the doors. The audience assembled approximately on time. There was perhaps less disturbance than usual, from late comers crowding in. The curtain rose promptly, and everything went without a hitch. The audience was not an indiscriminate, but an enthusiastic one. It took the music more seriously than a first night audience two months hence would have done. It was, however, not so fashionable, because official life is not yet in full swing, and Mrs. Roosevelt is in mourning. By the close of the first act there was no possible doubt of the verities of the music, which had been itself with difficulty in its desire not to interrupt the music, fairly rose to its feet as the curtain went down.

A MASTERPIECE THAT WILL OUTLIVE ITS AUTHOR

Giacomo Puccini has given the world, in "Madam Butterfly," another masterpiece of emotional intensity, which will live long after he has completed his life. The music is a masterpiece of the human passions. From the most subtle, mysterious, and delicate, it rises to the boldest themes and majestic heights. "Madam Butterfly" is distinctive in being a great opera without an overture. It opens with a bold and dramatic theme, which is repeated in style, and the first few pages of the score are for strings alone, first the violins, then the second violins and violas, and finally the cellos and basses as they proceed, making a succession of tone pictures, fascinating and melodious. The music is a masterpiece of the human passions. From the most subtle, mysterious, and delicate, it rises to the boldest themes and majestic heights. "Madam Butterfly" is distinctive in being a great opera without an overture. 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